

Disney

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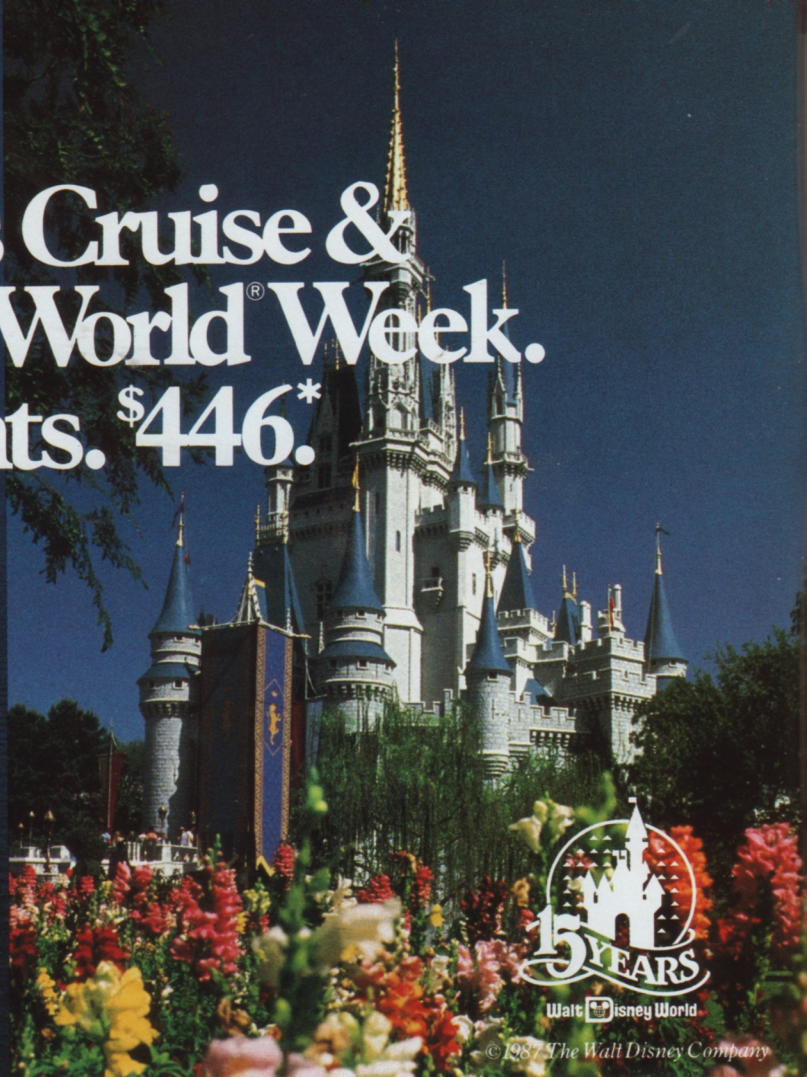
1987: The Year of Snow White
Photographers Focus on Disneyland
The Great American Road Rally

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Disney

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COVER STORY

"Snow White"— Still the Fairest of Them All

Walt Disney's first fairy tale princess celebrates her golden anniversary.



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ON THE COVER: "Snow White and the Seven Dwarfs" returns to theaters in July. Artwork by Disney Illustrator Matt Mew.



Artist's concept of
"Typhoon Lagoon"

"Typhoon Lagoon," a spectacular 50-acre water entertainment complex, opens next summer in **Walt Disney World**. The gated attraction will feature a 95-foot mountain with nine cascading water slides and streams, a 2½-acre wave-making lagoon, and a saltwater snorkeling pool where guests can mingle with colorful Caribbean sea life, including sharks. Less venturesome visitors can float on rafts and inner tubes down a lazy river which takes them through a rain forest and hidden grotto as it circles the Lagoon.

The new area will also become the setting for a Disney movie to be called "Typhoon Lagoon," and will be available for other productions after the Disney/MGM Studio in Walt Disney World opens next year.

Disney \$\$\$\$! There's nothing "funny" about this money, even though it comes in colors with a portrait of Mickey Mouse on the ones and Goofy on the fives.

Disney Dollars were launched recently as the official currency of the realm at Disneyland. They are offered there at a one-for-one exchange rate with U.S. dollars, and may be used for purchases throughout the Magic King-

dom. Leftover Disney Dollars can be used for future visits, or re-exchanged for U.S. money. They also make great gifts and unusual souvenirs.



Since its opening in 1983, **Tokyo Disneyland** has added new events, shows and attractions with every change of season. This summer the Japan-based Park welcomes its latest attraction, "Big Thunder Mountain," an abridgment (because the translation in Japanese is too lengthy) of the American theme parks' "Big Thunder Mountain Railroad."

This follows the recent opening of "Captain EO," starring Michael Jackson—a favorite performer in Japan—and "Cinderella Castle Mystery Tour," an exclusive attraction at Tokyo Disneyland. Other crowd-pleasers that have appeared since the Park opened include "Alice's Tea Party," a whimsical cup and saucer whirl; "American Journeys in Circle-Vision 360;" and "Tokyo Disneyland



Twinkling lights
illuminate the
Electrical Parade



Whirling teacups
add a giddy touch
to Alice's Tea Party

Electrical Parade."

Before Tokyo Disneyland, choices for family outings were few. The Park has become a utopian place to escape the confines of everyday Japan, a location with space, breathtaking scenery, and a true demonstration of American creativity. Over 40 million guests have visited the 114-acre attraction, and a significant number of them return several times a year.

Tokyo Disneyland has, if even just minutely, altered the traditions of Japan. The American-style New Year's Eve Party there, with its fun, frolic,

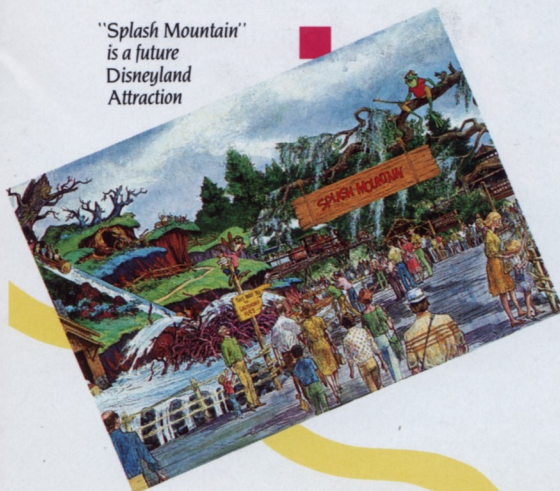


Mickey does his bit as an all-American Mouse

fireworks and noisemakers, contrasts with the traditional New Year's Eve Party in Japan: a pensive and serious occasion given over to reflection on the past year and plan-making for the future. Last year over 180,000 people attended the all-night party, which has become the most talked-about event at the Park.

Ground has been broken for **"Splash Mountain,"** a new **Disneyland** attraction starring cartoon characters from "Song of the South." It is located in Bear Country on the far west side of the Park, and styled along the lines of "Pirates of the Caribbean" and "It's a Small World." Guests will drift along a meandering river to the strains of "Zip-a-Dee-Doo-Dah," watching Brer Rabbit outsmart Brer Fox and Brer Bear in scenes taken from the animated portions of the film. "Splash Mountain" is slated for an early 1989 opening.

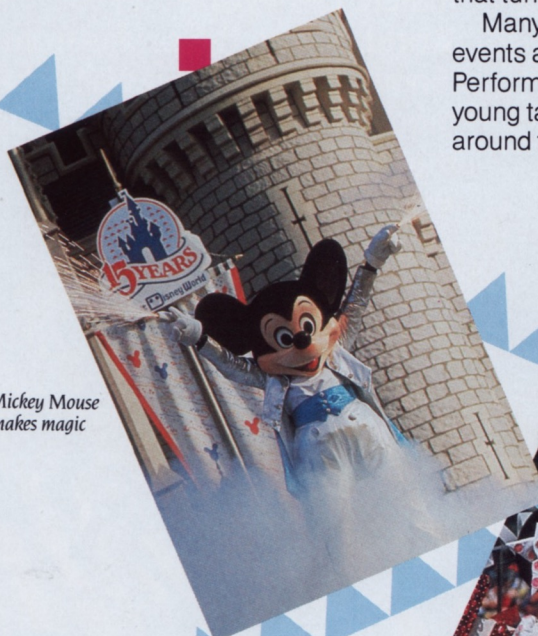
"Splash Mountain" is a future Disneyland Attraction



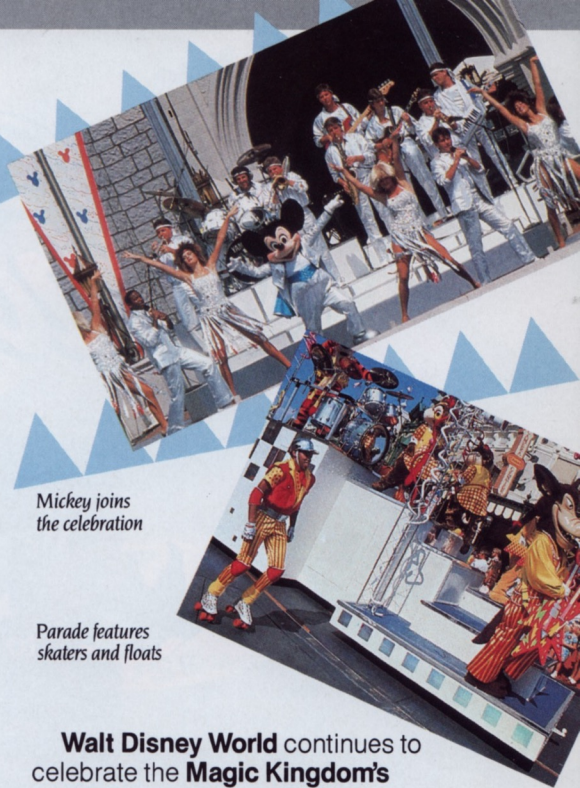
An experiment is in progress at **Walt Disney World** to determine whether wheat and soybeans will grow on the moon.

The long-range purpose, according to Dr. William Easterwood, a soil scientist at The Land, is to implement an envisioned self-sustaining lunar base in the 21st century. Toward that end he is working with NASA and a space science center at the University of Minnesota, trying to match powdered rock quarried in Minnesota with moon soil brought back by Apollo 11 astronauts.

Dr. Easterwood is creating an enclosed, greenhouse-type of environment for wheat and soybeans he has planted in this material, hoping to record mineralogical changes capable of producing oxygen, hydrogen, and other elements non-existent on the moon. Such a crop, if grown successfully, could also provide a source of cereal and protein for lunar travelers.



Mickey Mouse makes magic



Mickey joins the celebration

Parade features skaters and floats

Walt Disney World continues to celebrate the **Magic Kingdom's 15th Birthday** with a parade featuring 40 famous Disney characters and 100 roller skaters, singers, dancers and musicians boogying in their flashiest party clothes.

Another highlight is the **"15 Years of Magic"** show, during which Mickey presents Minnie with a dozen roses that turn into a flock of doves.

Many of the entertainers in these events attend Epcot Institute of the Performing Arts, a training ground for young talent recruited from colleges around the country.



Minnie and Mickey star in the 15th Birthday Parade

Snow White



On July 17th, thousands of movie screens on six continents light up with "Snow White and the Seven Dwarfs."

It's the climax of The Walt Disney Company's grandest celebration in decades, a year-long gala dedicated to the 50th anniversary of Walt Disney's animated masterpiece.

To help commemorate the event, a unique Snow White "passport" is already available, containing an admission ticket good at any theater, an individually numbered brass medallion, and three special values for moviegoers from three of America's most famous companies, all in a special commemorative folder.

As the festivities continue, Snow White and the Seven Dwarfs star in parades and special events at Disneyland, Walt Disney World and Tokyo Disneyland, having made public appearances at the Superbowl, the Rose Parade, the New York Stock Exchange, and most recently on the Children's Miracle Hospital Telethon.

Over 100 licensees are offering commemorative merchandise ranging from toys, record albums and books, to silver coins and \$1,500 Italian-made porcelain figurines. Walt Disney Home Video is issuing a collection of "Disney's Sing-

"The significance of 'Snow White' to the craft of animation cannot be underestimated. With it, Walt Disney established an entirely new film genre: the animated feature. I'm awed by the film every time I see it.

"The financial success of the movie allowed Walt to pursue his other dreams, such as the production of more animated features, live action movies, television shows, and, ultimately, Disneyland and Walt Disney World. In fact, the profits from 'Snow White' allowed Walt to build a modern studio and sound stages that are still in use today."

Michael D. Eisner
Chairman of the Board and Chief Executive Officer
The Walt Disney Company

Along Songs: Heigh-Ho," featuring two memorable musical scenes from "Snow White."

In May, NBC televised a dazzling "Snow White" special, and during May and June The Disney Channel presents "Snow White Live," a spectacular 90-minute live version of the animated film which was staged some time ago at New York's Radio City Music Hall. Plans are afoot for a pre-launch July 15th screening of "Snow White and the Seven Dwarfs" there, the landmark theater where the picture had its New York premiere. Ten million souvenir programs will be distributed to "Snow White" moviegoers free throughout the summer—the first time ever for such an offer.

During the months ahead, Walt Disney's fairy tale princess and her seven little diamond miners will figure in a vast variety of salutes.

Snow White memorabilia, and the characters themselves, will appear in towns and cities all across the country.

National magazines have scheduled stories about the film and its makers. A "Snow White" rose will blossom in Walt Disney World and Disneyland. Awards and citations will be coming to "Snow White and the Seven Dwarfs" from everywhere.



Collectibles in all sizes, shapes, and formats are a testimony to the film's ageless appeal







Walt Disney at the premiere of "Snow White and the Seven Dwarfs"

Judy Garland attends the premiere

Marguerite Clark as Snow White in the silent movie version which may have inspired Walt Disney's animated classic



Carthay Circle Theater on the evening of the "Snow White and the Seven Dwarfs" premiere



Original 1937 poster art



Marlene Dietrich and Erich Maria Remarque add glamour to the triumphant event



All this is fitting tribute to Walt's first feature-length cartoon and its enduring, universally beloved characters. The film is being reissued for the seventh time since its opening at the Carthay Circle Theater in Los Angeles on December 21, 1937. To date, its worldwide grosses exceed \$330 million. It has been seen in virtually every country on earth, and can be heard in more than a dozen languages. Yet at one time, Walt admitted

later, Snow White threatened to bankrupt the studio.

"You should have heard the howls of warning when we started making a full-length cartoon," he said. "It was prophesied that nobody would sit through such a thing. But there was only one way we could do it successfully and that was to plunge ahead and go for broke—shoot the works. There could be no compromising on money, talent or time...and this at a point when the whole country was in the midst of a crippling depression.

"As the budget climbed higher and higher, I began to have some doubts, too,

wondering if we could ever get our investment back. Then came a shocker. My brother Roy told me that we would have to borrow another quarter of a million dollars to finish the movie. Well, as everyone knows, we got the loan, the picture did make money, and if it hadn't, there wouldn't be any Disney Studio today."

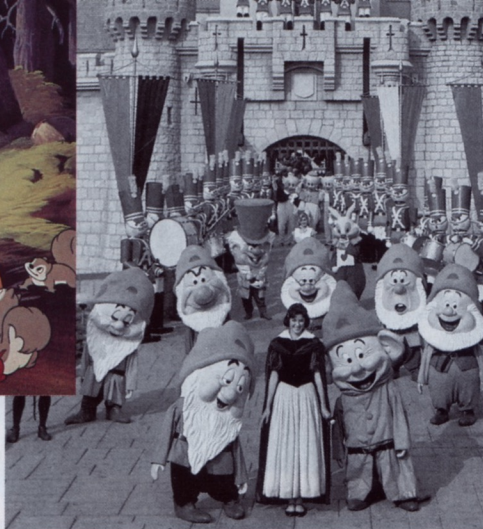
Walt never could explain why he chose "Snow White and the Seven Dwarfs" for his first feature. He remembered seeing a silent movie version, starring Marguerite Clark, when he was a newsboy in Kansas City. But whatever the reason, he recognized "Snow White" as a splendid tale for animation. It had appealing characters, a wicked old witch for a heavy, and a folklore plot

that touched the hearts of human beings everywhere. Ken Anderson,





Lost and alone, Snow White is comforted by forest friends



Snow White and Dwarfs at Disneyland

a veteran Disney art director and designer, recalls the night in 1934 that Walt assembled 40 of his artists and revealed his plans.

"He was going to try something no other studio had ever attempted. We knew how hard it was to do a short cartoon, and now a full-length feature? But Walt's excitement inspired us all."

Ollie Johnston, a Disney animator, was also present that evening. "It took guts to do what Walt did," he says. "The story is based on the idea that Snow White's stepmother, the wicked Queen, is going to murder the girl. That's one drawing killing another drawing. But Walt convinced us that this could be done believably, and we believed him."

So did the audience at the picture's premiere, and the millions who saw it afterward. First-nighters laughed at the floppy antics of Dopey, and some cried when the Dwarfs found Snow White in a deathlike sleep. When the movie ended, the audience stood and cheered.

From the onset, Walt was convinced that voices would play a key part in making his animated characters believable. The most difficult voice to cast was the heroine herself, and Walt had a loudspeaker installed in his office so that he could hear singers auditioning on the sound stage without having to see them. He did not want his decision to be influenced by their looks. Eventually a talented teenager named

Adriana Caselotti was chosen.



Heigh-ho, heigh-ho, it's off to work for the Seven Dwarfs

As the personalities of the Dwarfs developed, their characteristic voices were provided by Pinto Colvig (a versatile talent at the studio who had created Goofy's voice a few years earlier) as Sleepy and Grumpy, Otis Harlan as Happy, Scotty Matraw as Bashful, Billy Gilbert as Sneezy, and Roy Atwell as Doc. Dopey, of course, didn't talk at all. It wasn't that he *couldn't* talk, he just never bothered to try.

Walt kept the names of his vocal artists off the screen, believing that their identity would diminish the reality of his cartoon characters. But eventually his rules were relaxed enough to disclose the rest of the vocal stars: Harry Stockwell (father of actors Dean and Guy Stockwell) as the Prince, Lucille LaVerne ("Orphans of the Storm," "A Tale of Two Cities") as the Queen/Witch, and Moroni Olsen as the Queen's magic mirror.

During the four years that "Snow White" was in production, costs soared from an initial \$150,000 to a then-astronomical \$1.5 million. Over 750 Disney artists worked on the film, including 32 animators, 102 assistants, 107 in-betweeners (who fill in bits of action between the animators' drawings), 20 layout persons, 25 background artists, 65 special effects animators, and 158 inkers and painters. The latter were adepts at inking and painting the cartoon characters on transparent sheets of celluloid (cels) for the Disney animation cameras. They came to Walt's rescue at one stage of filming. By patting rouge on Snow White's cheeks, they gave her a delicate blush of color which brushed-on paint could not achieve. "It looks great," Walt admitted, "but how are you going to get it in the same place every day, and on each drawing?" One of the inkers replied, "Mr. Disney, what do you think we've been doing all our lives?"



Meet Adriana Caselotti, the voice of "Snow White"

One of the best known voices in the world belongs to a singer most people never heard of. Adriana Caselotti lives in contented obscurity near the site of Walt Disney's old Hyperion Avenue studio in Los Angeles, where she was chosen by Disney himself for the voice of Snow White in his animated film classic, "Snow White and the Seven Dwarfs."

"That was in 1935. I was 18 years old," Caselotti says with a still-girlish laugh.

"My parents were opera singers. I auditioned for Snow White on a whim. Mr. Disney was looking for someone who could speak and sing like a child. He had turned down Deanna Durbin because she sounded too mature. She was 14."

The picture opened December 21, 1937, and celebrates its 50th anniversary (and seventh reissue) this year. Millions of sound track records and tapes have been sold, putting Caselotti's voice onto the airwaves and into countless households throughout the world. Yet except for three stage appearances in "Rigoletto" in 1944, she never performed professionally again.

"The studio didn't ask me back," she says. "Besides, I wasn't much interested in a career. I just wanted to be happily married and keep house."

Caselotti is active and vivacious. "In our later years, a hobby is rejuvenating," she says. Her lifelong avocation is designing and building houses. Several of them dot the hills above Hollywood and Caselotti, twice widowed, occupies a dramatic Hawaiian-style house she designed herself. It is landscaped with rare tropical plants, a Japanese bridge, and—yes—a wishing well.

Several years ago Caselotti, whose voice is as bell-like as ever, was called upon to record some vocal tracks for the newly remodeled Fantasyland at Disneyland. "After numerous takes and still not getting it quite right," she recalls, "I closed my eyes and asked Walt for his help. The next take was perfect."



Jealous Queen seals Snow White's fate



The Dwarfs entertain Snow White



Wicked Witch presents a tempting poisoned apple



Dwarfs mourn Snow White in her deathlike sleep

Until "Snow White and the Seven Dwarfs," cels from animated cartoons were hardly considered art. "Walt gave them away," says Ward Kimball, a veteran Disney artist. "A Disney Studio business card didn't mean anything, but people would look at a cel." The breakthrough came in 1938, soon after the picture opened. The Metropolitan Museum of Art requested two cels from "Snow White."

"They could have had some truly beautiful stuff, but they only wanted the vultures that swoop down when the old witch falls to her death," says Kimball,

who was an animator on that sequence. "With cels from 'Snow White' now fetching thousands of dollars from collectors, the Met could have asked for a truckload and been given a new source of income." It is estimated that at least one million drawings were made during production of the film.

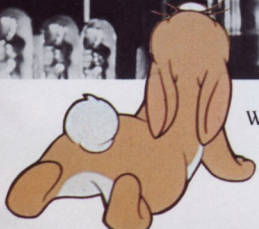
"Snow White and the Seven Dwarfs" advanced the art of animation to dazzling new heights. The Academy of Motion Picture Arts and Sciences was so impressed that it strayed from convention and voted "Snow White" a Special Award—one large and seven dwarf Oscars mounted in a staircase arrangement. Walt received the award on February 23, 1939 from a beaming, 10-year-old Shirley Temple. Such appearances before his peers caused an uncommon lack of ease. Little Miss Temple, noticing his demeanor when she presented him with the "Snow White" Oscars, commented, "Don't be nervous, Mr. Disney."

And so, after more than half a century, "Snow White" is still the fairest of them all. As one of the most popular motion pictures of all time, it also bears out Walt's conviction that the surest course to real achievement is doing something no one else has ever done before.

Prince rescues Snow White from the Queen's spell



Ten-year-old Shirley Temple presents Walt Disney with his special Oscars for "Snow White and the Seven Dwarfs" in 1939



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THE 1987 GREAT AMERICAN RACE

DISNEYLAND TO WALT DISNEY WORLD

by Joe V. Aguirre

On June 30, more than 100 antique vehicles from around the world will converge on Disneyland and depart the Park in a blaze of nostalgia and glory. It's an unusual motor contest which will finish 11 days later at Walt Disney World in Florida—the 1987 Interstate

Batteries Great American Race. Pitted against the clock, the elements and the unexpected, these

vintage vehicles and their crews will cover a 3,600-mile course which will take them through 10 sunbelt states and scores of cities and towns. Along the way, this cavalcade of old-fashioned cars will pass thousands of delighted spectators who gather along the route to see these rolling pieces of Americana.

First run in 1983, the Great American Race started last year at Disneyland, where California Governor George Deukmejian waved the green flag to send forth nearly 100 pre-1937 cars, trucks and even a lone motorcycle. The racers had a gala send-off from Main Street, U.S.A., where a shower of confetti streamed down from the rooftops, to their New York City destination. The event marked the first time Disneyland had hosted the start of a transcontinental road rally.

This year will be the first time that any such contest has begun at the California Park and finished at its sister Park, Walt Disney World. Up to 120 pre-1938 vehicles from the United States, Canada, Belgium, Japan, Sweden, England and the tiny nation of Jersey are expected to take part in this year's event, which boasts a total prize purse of \$265,000. Accompanying the Great Racers as they roll across America will be none other than Sport Goofy himself.

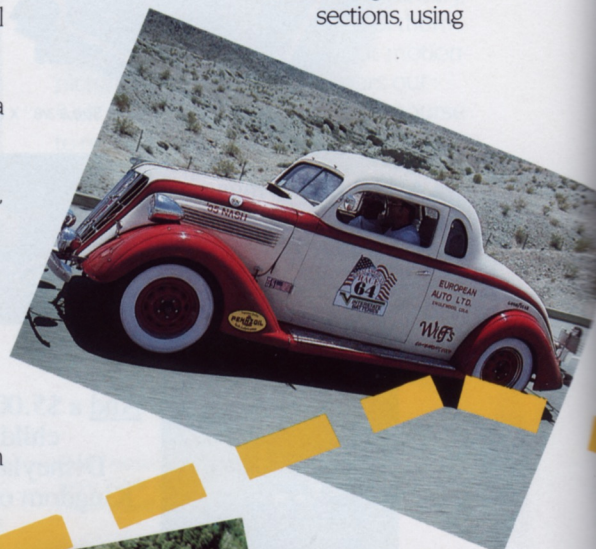
Although there is intense competition

for the 74 different cash awards offered, there is much more than money to this long-distance test of man and machine. Many Great Racers mention the excitement, the color, the camaraderie and the smiles that these cars seem to spark in people. Great American Race organizer and Executive Director Tom McRae of Dallas, Texas, is eagerly awaiting this year's coast-to-coast trek. "Everyone loved that gala Disneyland start last year. It gave us a high that never went away," he says.

McRae points out that the race is actually a timed road rally, with a driving team's composite time tallied at the end of each day. Teams try to duplicate a pre-determined time to the second for covering course sections, using



1913 American Underslung



1935 Nash Coupe

1917 Packard Twin-Six



just a set of written directions and a speedometer.

Cars participating in the endurance run have been as old as 84 years, including such bygone makes as Stevens-Duryea, Stutz, Hupmobile, Packard, Railton, Pierce Arrow and Deussenberg. The value of these rolling museum pieces is astounding, ranging from thousands of dollars to \$2.5 million for a 1907 Thomas Flyer which competed in 1986.

This famous Thomas Flyer, which was brought out of a lengthy retirement especially for the race, was last year's "grand old lady." The car was the winner of the longest auto contest in history, the Great Race of 1908. This seemingly impossible 13,341-mile journey began in New York City, ventured westward across America, continued by ship to Asia, and ended 169 days later in Paris, France.

Driving the Flyer last year was Ginny Withers of Anaheim, California, who fondly recalls a memorable incident that occurred as she and her navigator, Scott Bergan, made their way across America. For her, the hardest day of the race, but the most exciting, happened in Indiana where it rained for nine consecutive hours. That sounds discouraging enough, but consider that the the Flyer is an open car with no roof whatsoever!

Withers says, "There I was, drenched and cold in an old-fashioned dress, wearing a race helmet, and the visibility



1929 Ford "A" Speedster

was terrible." She adds, "To top it off, our course directions were wet and becoming difficult to read." When Withers and Bergan made a lunch stop, they borrowed another racer's directions and made photocopies at a nearby store. Though they now had fresh directions, there was still no way to protect them, until Withers hatched an idea.

"An old man in a truck came by, and I asked him if there was a market nearby," recalls Withers. "There was, so I jumped into the back of the truck in my waterlogged dress and off we went." She laughs as she remembers, "I ran into this old-fashioned general store, wearing my soggy dress and race helmet, and I shouted, 'Where are your Ziploc bags?' The startled owner just pointed at a shelf. I grabbed the bags, threw down the money on the counter, ran outside and jumped into the truck. I'll never forget that store owner out in

the middle of nowhere. He probably thought I was something from outer space!"

This year, Withers will be driving another famous car, a 1934 Ford that was owned by the notorious bank robbers of yesteryear, Bonnie Parker and Clyde Barrow.

Weather conditions of another extreme—the sizzling desert heat—can also tax those riding in open cars. For instance, it was so hot in California's Mojave Desert while Great Britain's Baron von Conzendorff-Mattner drove his 1935 BMW Speedster, that the plastic flagpole from which he proudly flew a Union Jack literally melted!

The race is a very colorful affair with many unusual entries. Entered every year since the race was inaugurated has been a bright red 1912 American La France fire engine driven by Bob Fuson of Warsaw, Indiana. During last year's rally, the fire engine lived up to its description—literally—by catching fire when wiring to its siren short-circuited. The truck's crew, appropriately decked out as firemen, futilely tried to put out the blaze with an extinguisher. In desperation, one of the crewmen ran to a nearby farmhouse, ran back with a bucket of water and promptly put out the pesky fire.

Although there is fun and excitement associated with the race, underlying it

Ben Caskey and Terry Lane aboard 1931 Cadillac convertible sedan.



1913 Ford Model T Touring



1907 Thomas Flyer

all is an intense competition to emerge as a winner. One of the most successful competitors is the winner of the 1986 Grand Championship Run Award, Ron Hayslett of White Sands, New Mexico. Hayslett has been a

member of Great Race car teams that have won a total of \$238,000 in awards. Last year's grand prize purse alone was worth \$100,000. Involved with the race since 1983, Hayslett has noticed, "Each year, the other contestants become more and more competitive. The spread between racers' times is getting smaller and smaller." Last year, Hayslett finished just two seconds of cumulative time ahead of the second-place racer, and the tenth-place finisher was only 26 seconds behind the winning time.

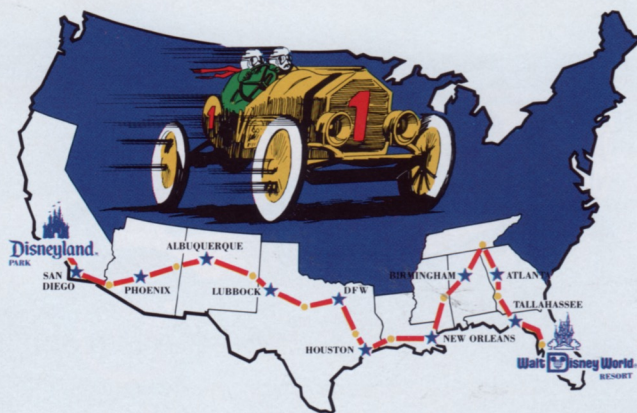
Even though competition amongst racers exists, sportsmanship and generosity, even between teams battling head-to-head for a prize, is commonplace. In the first race of 1983, Bob Fuson's crew aided Tom Lester of Deer-

field Beach, Florida, in grinding a valve for Lester's disabled 1909 Mercedes, even though they were both vying for the Oldest Car to Finish Award. Fuson's goodwill gesture enabled Lester to win the prize, but Fuson was honored with the Spirit of the Event Trophy for his generous help.

One eye-stopping entrant last year was a tiny 1905 Stevens-Duryea Speedster, a 20-horsepower, no-frills auto piloted by Frank Kleptz and son David of Terre Haute, Indiana. Although Kleptz acquired the car only seven months before race day, the machine rolled trouble-free to win the 1986 Oldest Car to Finish Award. Kleptz points out, "That car was hardly more than junk when we bought it. It had been stored away since 1927 and we had to do a complete restoration." He noted with satisfaction, "And some folks said we'd never make it across the country in that little thing."

Asked what makes the Great American Race so different from other road rallies, Kleptz has observed, "People somehow relate to these cars. You never see someone looking at one of these old cars with a grouchy look as they pass by. Everybody has a smile on their face." He adds, "And I think that kind of explains the whole thing."

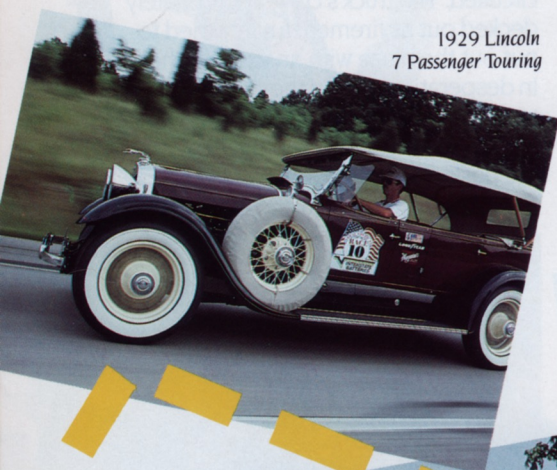
It truly is a Great American Race.



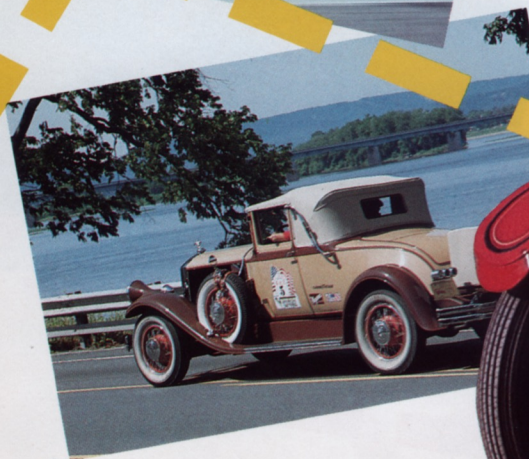
1916 Lancia Kappa



1912 American La France Fire Engine Type 10



1929 Lincoln 7 Passenger Touring



1929 Pierce Arrow 133 Convertible



1912 Oldsmobile Autocrat

1935 BMW 319i

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picture was
taken by a
photographer
on location.***



***This 35mm
picture was
taken by
an accountant
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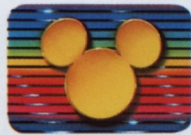


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SECRETS

OF THE LOST FILM VAULTS

Researchers Solve Movie Mysteries



Drawing of Snow White appalled by Dwarfs slurping soup

As Hollywood blows out 100 birthday candles, motion picture historians, researchers and just-plain fans are unearthing much "lost treasure" in the form of footage cut from films before or after original release. Entire sequences from such classics as "Lost Horizon" (1937), "The Wizard of Oz" (1939) and "A Star Is Born" (1954) were recently discovered and in some cases restored to their original place in the films' narrative.

Many Disney films, too, had sequences that were in one way or another snipped out. Film preservationists diligently search for missing footage to ensure that the Disney movies are seen as they were originally produced. Scenes cut before release have a significant historical value, as they can help tell the complete story of a film's production as well as the original intentions of Walt Disney and his staff.

Certain Disney films were cut for reasons that were less than creative. Disney's salute to our south-of-the-border neighbors, "The Three Caballeros" (1945) was a popular wartime feature

but, perhaps because it was too firmly rooted in that era, was never re-released or seen on the Disney TV show in its original form. Finally, in early 1987, after over 40 years,

"The Three Caballeros" was seen in its entirety when it was aired on The Disney Channel.

"Fantasia" (1940), Walt Disney's masterful experiment in music and animation, did not immediately attract the mass audience and so was cut by RKO, Disney's distributor, from 130 minutes to 81 minutes. Adding insult to injury, the film was then put on a double bill with a Western. When Disney re-released "Fantasia" in 1946, he made sure it was restored to its original glory.

"The Happiest Millionaire" (1967) was another lengthy Disney film re-edited after release, resulting in a movie "mystery" that took almost 20 years to solve. This musical adaptation of the Broadway play about a wealthy eccentric and his family was released at a

running time of 159 minutes as an exclusive roadshow attraction. Theatre owners, however, pressured the studio to edit the film down to ensure more showings per day. Eighteen minutes were cut for "Millionaire's" Radio City Music Hall engagement, ending the film at a different point in the story. When the film went into general release it was further cut, one version even eliminating characters still mentioned in the credits.

Although Disney archivists and other historians hoped a print of the original, uncut film still existed, little was uncovered until 1983 when daring "raiders" of the Disney film vaults uncovered two incomplete prints. When combined, these prints restored "The Happiest Millionaire" to its original presentation. Included was "Valentine Candy," a musical number featuring Lesley Ann Warren as an heiress torn between being a sedate young lady or a tomboy, which hadn't been seen since 1967.

The Disney "raiders" also unearthed another "lost" musical treasure: the sentimental "It Won't Be Long Till Christmas" number featuring Greer Garson and Fred MacMurray, edited from "The Happiest Millionaire" before its release. The completely restored film had a gala "re-premiere" at the Disney Studio in May, 1984 and was televised—complete with the "Christmas" number—on The Disney Channel in November, 1984.

Some "lost" material—such as "Millionaire's" Christmas song—was cut for sound artistic reasons. A superb story editor, Walt Disney knew when it was time for the story to move on to the next scene or character, even if it meant sacrificing good material. Walt's

Angela Lansbury in the "Step in the Right Direction" number, cut from "Bedknobs and Broomsticks"





This scene from "Blue Bayou" in "Make Mine Music" was created for "Fantasia"

"ruthless" editing is best seen with his first feature, "Snow White and the Seven Dwarfs" (1937). Certain sequences, developed with the same intensely creative energy as the rest of the film, were cut to insure that not a frame of film was wasted in the telling of "Snow White's" story.

Cut scenes include a dream sequence in which Snow White romantically envisions dancing with her Prince Charming amid the stars and clouds, and the Dwarfs' lodge meeting where the little men decide to build a bed as a present for Snow White, in spite of Grumpy's protests. ("Don't spoil her! Give her a mop!")

This was a lead-in to another cut sequence: the Dwarfs' comically building the bed out of four trees and other woodland material. "One of the things I animated," animation veteran Dick Huemer has said, remembering his work on the sequence, "was Sneezzy on the top of a pole with a chisel, and he sneezed and the force of it spiraled down the pole so that the chisel carved a beautiful scroll."

Disney animator Ward Kimball was an animator on the bed-building sequence; he has remembered his work on another scene where the Dwarfs eat Snow White's soup after she makes them wash up: "When Walt started



Lesley Ann Warren sings "Valentine Candy," cut from "The Happiest Millionaire"

seeing the whole picture together, he thought that was one of the places where we ought to get on with the story, go right from making them wash to the next sequence. So as much as he hated to do it—he even called me up on the phone and apologized—he had to take it out of the picture."

The soup sequence was not lost, however; in 1956, it was featured on a Disney television program, "The Plausible Impossible." "I worked on that show," Dick Huemer has said. "We took those old pencil drawings and cleaned them up and shot them so the sequence could be used to entertain our audience on TV."

Little that Disney developed ever went to waste. "I'm a Happy-Go-Lucky Fellow" was a song written and recorded for "Pinocchio" (1940); not used in that film, it was animated for "Fun and Fancy Free" (1947). A sequence set to Debussy's "Clair de Lune" was animated for "Fantasia" but cut before the film was finished; the animation turned up in "Make Mine Music" (1946), set to a popular choral ballad, "Blue Bayou." And two segments originally planned for "The Three Caballeros" were not included in that feature but were released as short subjects: "The Pelican and the Snipe" (1944) and "Pluto and the Armadillo" (1943).

There is footage from other Disney films that remains "lost." For example, "A Step in the Right Direction," in which Angela Lansbury as an apprentice witch

dances with her broom, and "With a Flair," in which David Tomlinson as a humbug magician performs clumsy tricks, are two musical numbers cut from "Bedknobs and Broomsticks" (1971) before its release. However, efforts are made to ensure that such footage is retained, and the possibility exists that these scenes, too, may be eventually seen by the public. As we continue to celebrate the film community's ongoing "Decade of Preservation," the raiders of the lost film vaults do their part by digging for Disney artifacts of a filmic kind.

by Jim Fanning



In this deleted scene, the Dwarfs build a bed for Snow White

THE LIVING SEAS

Visiting Seabase Alpha at The Living Seas is like traveling to the bottom of the ocean. Close-up details seen by a diver or undersea explorer are only inches away. Sharks, rays, barracuda, moray eels, multi-colored tropical fish and dolphins swim playfully around a spectacular coral reef in their Walt Disney World ocean.

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Sand Impression pictures

SAND IMPRESSION PICTURES

Have you ever walked across a wet sandy beach and looked at the impressions made by your feet? Impressions in the sand from footprints and handprints, shells, fish, starfish, seaweed and other objects, can be cast with plaster of paris into sand pictures.

Fill a small paper box (a shoe box will work nicely) with three inches of wet sand. Push your shells into the sand to make deep impressions. Lift the shells out carefully so that a perfect impression is left

in the sand. A few shells may be set in the plaster. Press these shells, face side down, deep into the sand. Mix plaster of paris with water according to directions on the package. The mixture should be creamy and easy to pour. Pour it slowly and carefully so it does not disturb the impressions. Pour out to the sides of the box, until the plaster is at least a half-inch thick. Make a hanging loop with heavy string and push the ends into the center of the plaster. When the plaster is thoroughly hard and dry, peel away the box and sand to reveal your Sand Impression pictures.

Richie and Russell compare their sand castles in front of The Living Seas



THE LIVING SEAS

BEACHCOMBER MOBILES

Beachcombers collect all kinds of unusual treasures from the sea. Driftwood, beach pebbles, seaweed, bits and pieces of shells, glass and coral can become dangling beachcomber mobiles.

Hang your sea objects from one larger piece of driftwood. You may tie long pieces of thread around the driftwood, or you may want to make holes in the wood and glue the thread into these holes. (Place the wood or shell on a board and hold a nail where you want the hole. One light tap with a hammer will give you a small hole.) String and tie the shells on the thread. As soon as you do this, the mobile will tip to

Russell made his beachcomber mobile with a small collection of shells and driftwood



Beachcomber mobiles

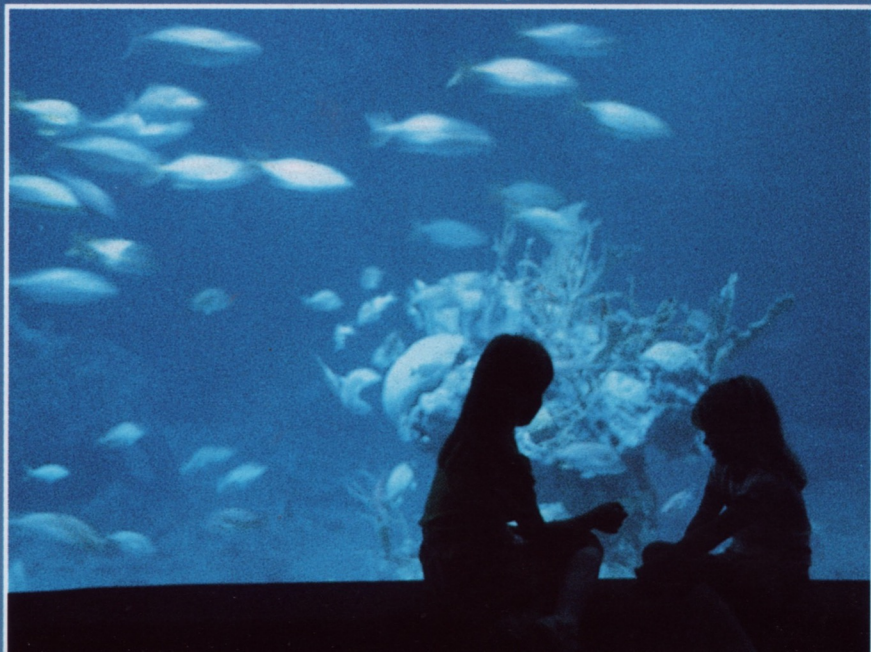
one side. Balance it by tying another shell to the opposite side.

Mobiles can become big and intricate by using many objects and balancing them along with shells. It takes a little more patience to make a bigger mobile, so start by making small ones. All sizes of dangling beachcomber mobiles are fun to make and watch.

SEA FACTS

- Water occupies over 70% of the surface of the earth.
- Jules Verne wrote *20,000 Leagues Under the Sea* in 1869.
- A dolphin's brain is larger than a human's.
- The Living Seas is the world's largest man-made ocean environment.
- Sharks have no bones.
- Kelp can grow two feet a day.
- Fish will grow continuously throughout their lives.

A close-up observation of the coral reef in The Living Seas



D I S N E Y ' S HALL OF FAME

by Art Gardner

THIS MAY BE OVER YOUR HEAD!



Earl Williams, of Disneyland's Sign Shop, touches up Market House window

The charm of Main Street, U.S.A. in Disneyland and the Magic Kingdom at Walt Disney World is enhanced by quaint turn-of-the-century shops and restaurants. Contributing to this nostalgic setting are the titles of fictitious businesses and services that decorate some upper story windows. What aren't fictitious, however, and make these panes so special, are the names of the individuals listed as owners and proprietors. They belong to people who are Disney legends, who helped fulfill Walt's vision through the years.

"Most of the names were put up there when Disneyland opened, in recognition of the people who played an important part in its building," says Dave Smith, archivist for The Walt Disney Company.

"Since then other names have been added, and the tradition continues at Walt Disney World."

As ornate and colorful as some of

these windows are, they're often no match for the people they represent. One of the windows in Disneyland's Main Street belongs to "Gunther R. Lessing, Esq." Lessing provided legal counsel to the Disney organization for over 30 years and, apart from being well-known for his skills as a lawyer, gained a bit of fame for his association with an earlier client, Pancho Villa.

Across the street is a recent addition. With just a little imagination it's easy to picture auditions being held at this Theatrical Agency where Wally Boag is listed as Proprietor. For over a quarter of a century, Boag was a stellar comedian at the Golden Horseshoe Revue. The window was awarded to him after his handshake contract for two weeks turned into an extended engagement running 27 years.

Emile Kuri's title of Interior Decorator couldn't be more fitting. Aside from serving as an art and set designer at the studio, he was Walt Disney's personal interior decorator as well. Having also worked on designs for Disneyland and Walt Disney World, Kuri is among the few to have a window in both Parks.

One of the larger windows at Walt Disney World proclaims The Walter E. Disney Graduate School of Design & Master Planning. The motto, "We specialize in Imagineering," should tip you off that it's really a tribute to Walt Disney Imagineering. This Disney think tank of creativity was formed to master plan, design and engineer Disney theme parks and resorts. Richard Irvine, John Hench and the others listed all played critical roles in the design and development of Walt Disney World.

Down the street is the office of Walsh's Chimney Sweep & Pest Control

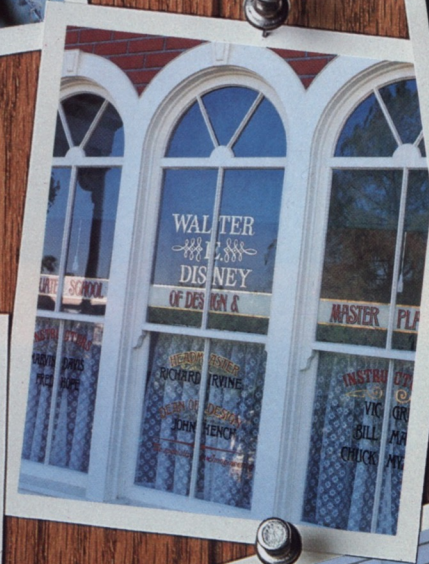
Company, run by a Profes(s)or Bill Walsh of Cincinnati, Ohio and Burbank, Calif. Walsh was a top movie and television producer at the studio whose many hits included "Mary Poppins" and "The Love Bug." Those two films inspired the nature of his "business."

Even something as innocuous as Acme Business College has a double meaning. Walt introduced the first program about his theme park on the ABC-TV "Disneyland" series in 1954. That ABC should appear as the initials of an enterprise on Main Street, U.S.A. is more than mere coincidence.

Before Disneyland opened in 1955, the task of creating a training course for employees was handed to Van Arsdale France, an experienced instructor in industrial relations. His efforts were so successful that Disneyland became a model for customer/employee relations, followed by "Disney Universities" elsewhere within the Company. France recently saw his window appear above the Main Street Tobacco Shop in Disneyland. "That's a sly wink at me," he says, "because I was the only faculty smoker."

So next time you stroll down Main Street, U.S.A., be sure to look up. You might spot the window belonging to Elias Disney, Contractor, Est. 1895—a salute to Walt's father who actually was a contractor and opened his office in Chicago in 1895.

You never know who you'll meet on Disney's quiet Hall of Fame.



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size of 16" high.)*

ON FOCUS DISNEYLAND

Photographic Marathon Captures the Magic Kingdom

by Jackie Schell

From the very beginning, Disneyland was meant to be photographed. Walt Disney was first and foremost a visual artist, so when he set about making his dream park a reality he brought his years of filmmaking and the rich resources of his studio to the project.

And the 32-year history of Disneyland shows that his efforts succeeded. On an average day, some 35,000 guests take approximately 13,000 pictures to enhance their memories of the Magic Kingdom.

On one particular day last summer the average number of photographs

was a great deal higher. Why? Because of "Focus on Disneyland," a special "day in the life" look at Disneyland by six nationally recognized photographers, all experts in their field:

Craig Aurness, photojournalism and human interest; Charles William Bush, fashion and glamour; George Long, action and sports; John Zimmerman, advertising and commercial photography; Kathlene Persoff, landscape, interior design and architecture; Jim McCrary, industrial design. Their assignment: to capture their own very individual impressions of the

Park through their unique and varied photographic styles.

The results of this 24-hour marathon proved to be as diverse and spectacular as the Disneyland experience itself. From the most intricate detail to magnificent overviews, "Focus on Disneyland" has captured this world of enchantment as never before.

"I like the light, the color. There's probably more color concentrated here than any other place in the world."

Craig Aurness

"Since I have become a new father, Disneyland has taken on a new meaning for me in the last three years. It will be interesting to see where that takes me."

Charles William Bush

"I took some of the first pictures at the opening of Disneyland in 1955, and I brought my kids. They'll both be working with me this time. We want to create some really exciting images."

George Long

"Like every assignment, 'Focus on Disneyland' is also plain hard work. You know, it seems as if I'm always having to get up at three in the morning!"

John Zimmerman

"This will be a very long day, and I'll have a very tight schedule."

"There are so many amusing, wonderful, whimsical elements to Disneyland, and I think that's why children love it here."

Kathlene Persoff

"My style is direct, and simplified as much as possible."

"This assignment is total freedom. The only parameter is Disneyland. I love that."

Jim McCrary





Craig Aurness



Charles William Bush



John Zimmerman



George Long



Kathlene Persoff



Jim McCrary

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Disney Art of Gardening



Colorful Hanging Baskets

Second of a Series on Horticultural Magic

by Dawn Navarro



Red Begonia baskets

Hanging baskets make decorative easy-to-grow gardens that present blooming colors at eye level. They may be used to beautify a small balcony, add interest to an overhang, accent a walkway, or offset the starkness of an empty hallway.

More than 1,200 flowering baskets are produced annually for display throughout Walt Disney World by the Horticultural Department there. The Disney experts rotate baskets seasonally to exhibit them at the peak of their florescence. Marigolds, begonias, vincas, caladiums and impatiens bloom in summer. Petunias, pansies, poinsettias and Christmas cactus flourish in winter. Verbena, Saintpaulia, browallia, ivy geranium and alyssum are among the many varieties of springtime bloomers.

When starting your own baskets, experiment with a selection of plants. Almost any plant suitable to container growth can be trained to a basket. Plants may either cascade, or be "pinched" to create a ball effect. The only limitation

to your plant selection will be the location and light received by the basket. Chrysanthemums, geraniums, lantana and petunias are best in sunny locations. Begonias, coleus, impatiens and spider plants thrive in filtered sunlight.

Various plants may be grouped together in one basket. To create a

special tropical jungle foliage at the Polynesian Village Resort in Walt Disney World, baskets were clustered with "White Wing" caladiums, Acalypha hispida and spider plants. Color grouping can be exciting too, such as red, white and blue petunias for the Fourth of July garden.

Much of the fun in creating hanging baskets is changing plants to make new and different floral arrangements. Since some baskets will bloom for only a few weeks and then need replanting, you may want to prepare others ahead of time to replace them. Plant with seasonal varieties and rotate the flowering baskets for year-round color in your favorite locations.

A colorful mix of Impatiens



Variegated Bougainvillea

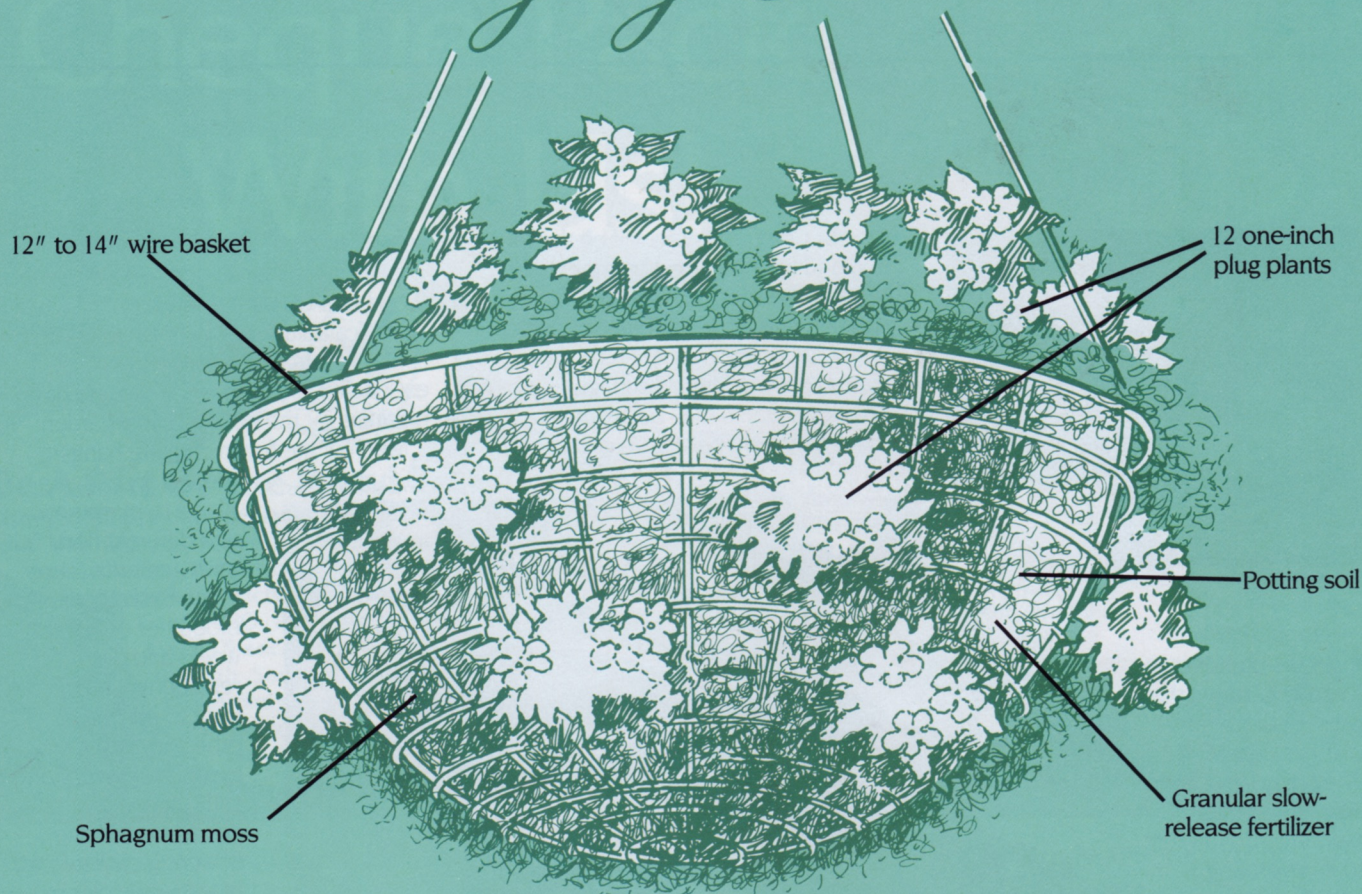


Christmas Cactus

Red flowering Chenille, Asparagus Fern and Spider plants create a tropical jungle foliage basket

Photography by Max Navarro

How-To Hanging Baskets



*S*tart with thick sphagnum planting moss and a 14" wire basket. After thoroughly soaking the moss, squeeze out the water. Tightly line the wire basket with about two inches of thick moss. Sphagnum baskets may last for two years if stuffed tightly and kept moist. Fill the basket with potting soil that is light and sandy. The soil should be a loose, well-draining medium that has been sterilized. Sterilization kills weeds and diseases that can cause root problems. Fix wire hangers to the rim of the basket.

Select 12, one-inch plant plugs. Insert eight of the plants symmetrically around the outside of the basket. Pack the sphagnum and soil tightly around the root balls. Transplant remaining flowers into the center of the basket. Add one tablespoon of granular slow-release fertilizer at planting time to assure a healthy start.

Water your basket as the soil begins to feel dry. Most plants require a moist soil for proper growth. But watering will depend upon the types and sizes of the plants. A weekly dosage of water-soluble fertilizer is required, since watering washes the soil and sphagnum.

It may require two to three months for the basket to "fill-out." Most plants will need gentle pinching of the new growth to encourage branching for fullness. It is best to pinch out early flowers until the full shape and size of the hanging basket is reached.



Heather creating a new basket



Baskets growing in the nursery

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"Mickey Mouse in Fantasia" as portrayed in the famous Disney film. Model LZD6710 Edition limited to 5,000. Group is 9½" high x 11" wide x 7" deep. Suggested retail price: \$480.00.

Mickey Mouse works his magic again

Remember this scene from "Fantasia"? It's the one in which Mickey used magic to bring life to a flock of floor mops so they could do his job of mopping the floor. However, the mops got out of control and flooded the place.

Now Mickey is working his magic again—but this time everything is under control. Because both Mickey and his mops are porcelain figures. "Mickey Mouse in Fantasia" is the latest in the Disney series created by outstanding Italian sculptor Enzo Arzenton. The characters are so "alive" that they put a magical spell on almost everybody who sees them.

You can see Mickey Mouse and the entire Disney series which now includes Donald Duck, Pinocchio, Snow White, The Sleeping Beauty and Cinderella at the retailers listed here. All are limited editions—so we suggest you get around to seeing Mickey and his friends before other Disney collectors take them home.

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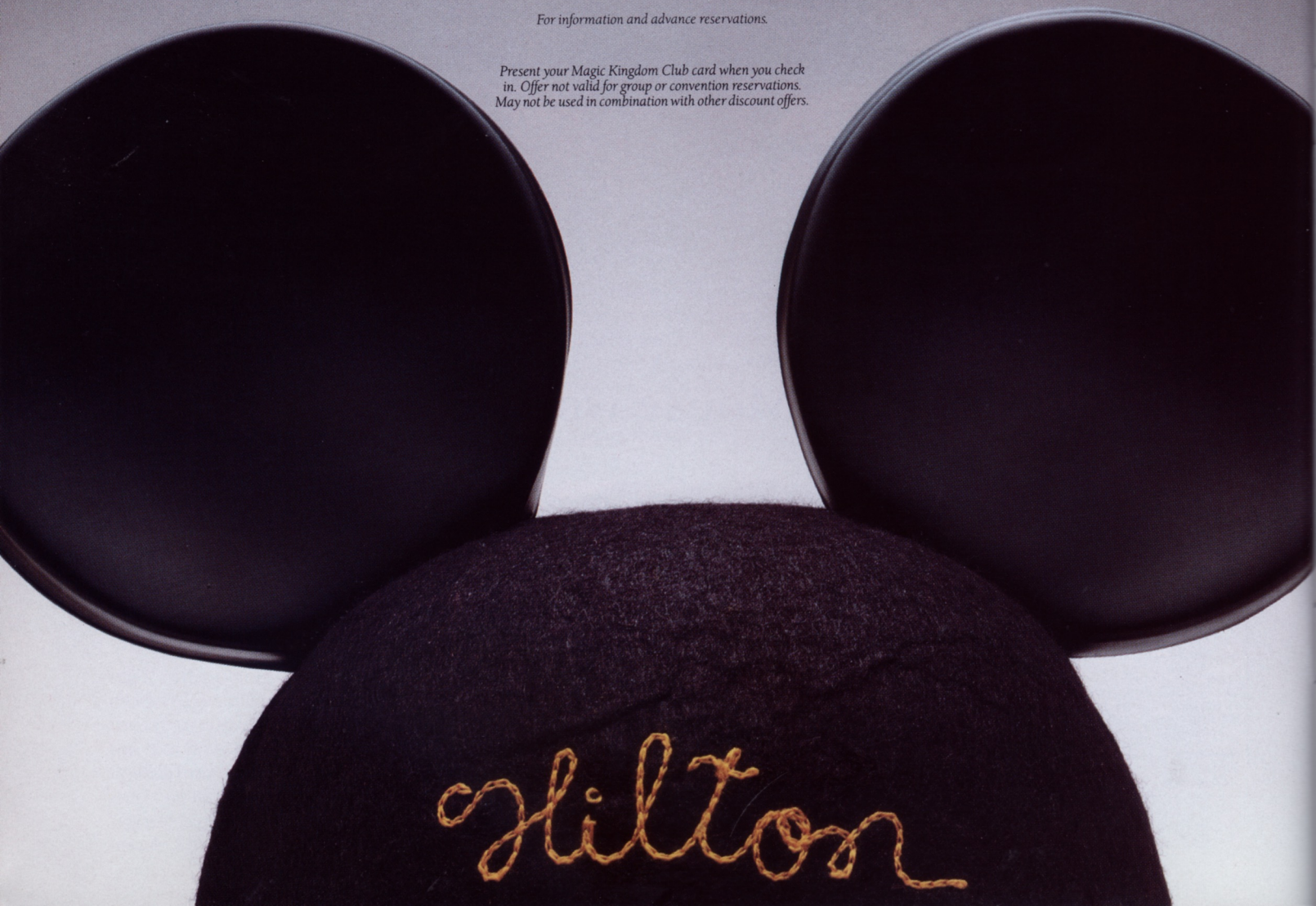
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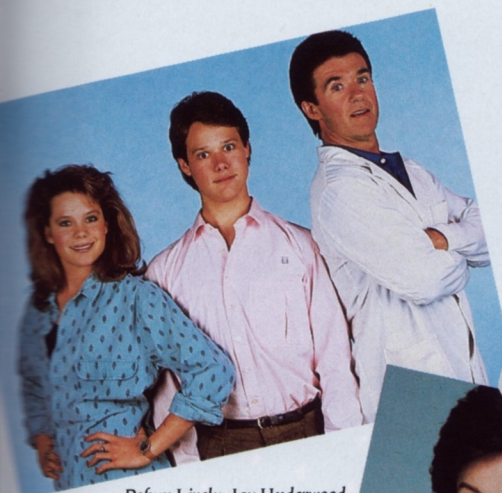
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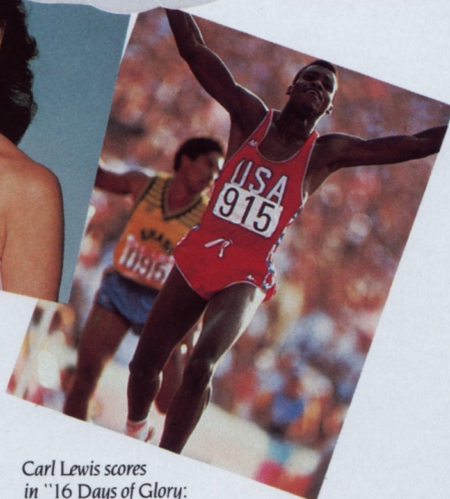




Robyn Lively, Jay Underwood and Alan Thicke in "Not Quite Human"



Annette Funicello is grown up and married in "Lots of Luck"



Carl Lewis scores in "16 Days of Glory: Part II"

"Not Quite Human" premieres on **The Disney Channel** in June. Based on a series of young adult novels by Seth McAvoy, this comedy stars Jay Underwood as Chip Carson, a teenage android; Robyn Lively as his sister; and Alan Thicke as Chip's inventor. Joseph Bologna also stars as the heavy.

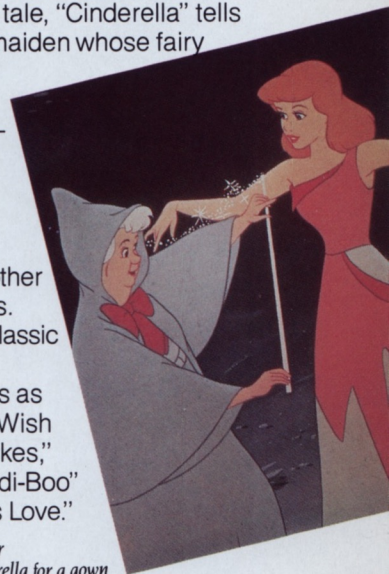
Another highlight during the month is **"16 Days of Glory: Part II,"** a continuing chronicle of the 1984 Los Angeles Summer Olympics.

Annette Funicello takes the spotlight in August, when the Channel begins an **"Annette Festival"** with four of her standout films: **"Lots of Luck," "The Horsemasters," "The Misadventures of Merlin Jones"** and **"Escapade in Florence."** More summer movies on the Channel include **"No Deposit, No Return," "Flight of the Navigator"** and **"The Many Adventures of Winnie the Pooh."**



Cinderella loses her slipper at the Prince's ball

"Cinderella," Walt Disney's beloved animated feature, returns for Christmas. Based on Charles Perrault's fairy tale, "Cinderella" tells of a beautiful maiden whose fairy godmother—and some magical mice—help her find true love and escape the cruelty of her wicked stepmother and stepsisters. This romantic classic features such enduring songs as "A Dream is a Wish Your Heart Makes," "Bibbidi-Bobbidi-Boo" and "So This is Love."



Fairy godmother measures Cinderella for a gown

Walt Disney Pictures will develop and produce a live-action motion picture entitled **"Typhoon Lagoon."**

The forthcoming Typhoon Lagoon water entertainment complex in Florida (see Theme Parks, page 4) has its own colorful mythology, which lends itself to screen adaptation. The attraction's designers suggest that "Typhoon Lagoon evolved when an earthquake, its resulting tidal wave, and a typhoon converged at what later became Walt Disney World." They add that the cataclysm also was responsible for the formation of Shark Reef, inhabited by fish and plant life blown in from the tropics.

The screenplay of "Typhoon Lagoon" will be written by Gary Wolf.

ONE OF THE WONDERS OF THE WORLD IS NOW EVEN MORE WONDERFUL.



The Contemporary Resort at Walt Disney World still looks like the most exciting hotel in the universe, but pass through the revolving doors and you'll discover some wonderful changes.

Number one, there's a warm, new inner beauty, a more intimate decor, that begins in the nine-story-high concourse and continues through the hallways and into each of the 360 rooms in the Contemporary tower. Indeed, the rooms have been totally redecorated and magnificently refurbished, adding both comfort and elegance to a guest's experience.

Also, in response to the wishes of thousands of previous guests, the Contemporary Resort has added a large, new all-Disney merchandise shop called Fantasia — a fabulous Fantasyland of gift ideas.

The Contemporary's Greatest Hits

Of course, the Contemporary Resort still offers all the pizzazz that has made it one of the wonders of the World. Like the 90-foot-high mosaic tile mural in the Grand Canyon Concourse. The storybook view of Cinderella Castle from the Top of The World restaurant.

The famous "Broadway at the Top" dinner show. The galaxy of recreation facilities — lighted tennis courts, two swimming pools, beaches, health club, speedboat and sailboat rentals, electronic game arcade and Disney movie theatre. And the famous Disney monorail, which tunnels through the Contemporary concourse.

It's enough to make you want a "Contemporary" Walt Disney World vacation. For reservations or information about the Magic Kingdom Club Vacation Plan, call the Magic Kingdom Club Travel Center: (305) 824-2600.

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SWEET TREAT FROM MEXICO

by Sandra Hinson

The San Angel Inn Restaurante enjoys one of the most romantic settings in the World Showcase of international dining experiences as well as one of the most fascinating histories.

On an indoor-outdoor terrace, under the perpetual twilight sky of the Mexico Showcase, visitors dine by candlelight at tables overlooking El Rio del Tiempo, "The River of Time," while boatloads of guests sail by to explore Mexico civilization, past and present.

The Inn, and its counter service little sister, the Cantina de San Angel, are adaptations of the San Angel Inn, one of the most famous dining spots in Mexico City.

The original San Angel Inn, now designated a historical landmark by the Mexican government, was built in 1692, as a producing agricultural hacienda for Spanish Counts. Over the years, the four-acre complex served as a Carmelite monastery, the residence of the first Spanish Ambassador to Mexico and a French restaurant. In 1962, the hacienda was restored by Richard Debler and his wife who created an establishment that has become internationally famous for its classic Mexican fare.

Thus, although the peasant staples

Mexico Pavilion at Epcot Center



Flan, the traditional Mexican dessert

of burritos, tacos, and tostados are the featured menu at the Cantina, and are available in the restaurant, Mexican haute cuisine is the specialty of the San Angel. The exotic Huachinango a la Veracruzana, (red snapper poached in wine) and Mole Poblano, chicken simmered in a sauce of natural juices with more than 20 spices and a hint of chocolate, are popular examples.

A nutty pumpkinseed sauce turns chicken breasts, Pollo en Pipian, into a unique treat.

All of the offerings at the San Angel Inn and the Cantina de San Angel are enhanced by the tortillas, made from corn ground fresh daily.

Start your meal with a

thirst-quenching Tequila Margarita Clasica, but save some room for a traditional Mexican dessert...FLAN.

Sweeter and lighter than the European or American versions, the caramel cooked on the bottom of the custard becomes a topping, and blanched almonds become the perfect final touch to this sweet treat from Mexico.

FLAN

(8 Servings)

Caramel:
1½ cups sugar
Custard:
6 eggs

9 egg yolks
1 cup sugar
2 tsp. vanilla
1 quart Half and Half cream

Heat 1½ cups of sugar in a heavy saucepan over medium low heat, stirring constantly with a wooden spoon until it is melted and turns golden. Divide the caramel into individual custard cups or decorative (metal, not plastic) Jell-O molds.

Whip eggs and egg yolks with the 1 cup of sugar and vanilla, stir in Half and Half and carefully spoon into custard cups or molds. Place the cups or molds in a large shallow pan; place on oven shelf; pour boiling water into pan to depth of about ½ the custard mix. Bake at 300° for an hour to an hour and fifteen minutes, or until the Flan is a very light brown on top. Remove at once from hot water; cool on a wire rack. Chill several hours or overnight.

To unmold: cover cups or molds with serving plate, turn upside down, then gently lift off cups. Garnish with blanched, slivered almonds.

A face kids love...

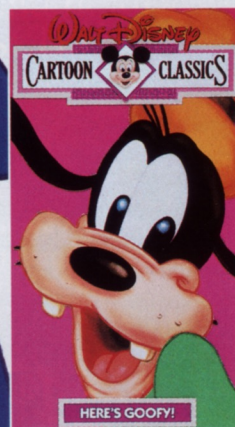
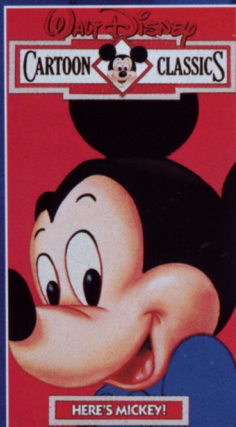
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Walt's

T H E S P I A N T A L E N T S

"My first job at the Studio, in 1935, was drawing for a film called 'Mickey's Garden,'" says Ollie Johnston. "It was in the middle of the Depression, and I was fresh out of Chouinard Art Institute and feeling very lucky indeed to have a job, especially one with Walt Disney. I'd planned to be a magazine illustrator, but I didn't pursue that field—it dried up in the '40s—and my career as a Disney animator lasted over 40 years!"

Ollie started out as an assistant to Fred Moore, one of the top animators at the Studio, who was responsible for, among other notable creations, the characterizations of the Dwarfs for "Snow White."

"This was a wonderful chance for me to observe Walt Disney in action, as he would look at Fred's new animation

every week or so. Walt would often get up and act out the personalities of the Dwarfs. The man was a natural actor, and this inspired me to concentrate on that aspect of the business. One time, Fred gave me a scene of Grumpy to animate, and when he showed it to Walt, Walt said, 'Hey Fred, you'd better watch out, this guy's going to take over from you some day!' I knew he was just trying to needle Fred, but it put me on cloud nine!" Ollie indeed became a supervising animator, and went on from there to work on "Pinocchio," "Fantasia," "Bambi," and other animated Disney classics through "The Rescuers."

"Walt was always very preoccupied in story meetings," says Ollie, "thinking up new ideas. One eyebrow would be raised, and he'd have that intent

expression. Sometimes his gaze would settle on you, and you'd think he was preparing to pounce on you for something you'd said. Actually, it was his tremendous powers of concentration at work, and I doubt that he knew he was looking at you.

"Walt demanded that we be creative. He wanted lots of ideas, and good ones. He wasn't shy about telling you he didn't like an idea, either. In a meeting on 'Peter Pan,' I wanted the crocodile to use his tongue for a gag. Walt quickly said, 'Crocodiles don't have tongues!' Now, whether that was true was not the point—he didn't like the idea. He was after believability, not realism."

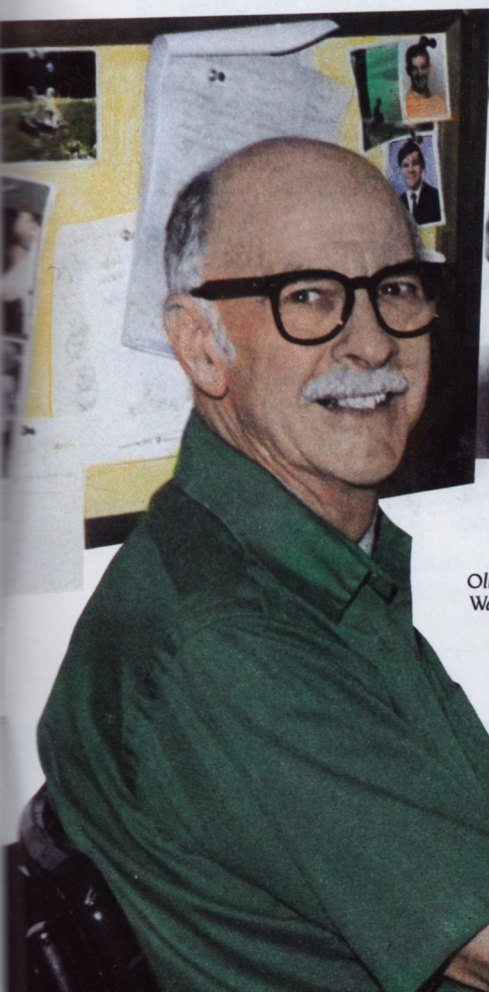
"Walt was very critical of his own ideas as well. He expected you to know enough not to follow through on a bad suggestion of his. Walt was receptive to good ideas—that was the only way you'd ever win a creative argument with him."

Ollie and Walt shared a love for railroads. "Walt would come over to my house to ride my model railroad. He had loved trains since he was a kid, so it didn't take him long to decide to build one of his own. He'd bring over his blueprints and suggest improvements I should make in mine. He was always the boss, you see, it was just his personality. But he always wanted to make things better."

Ollie Johnston consults with animator Frank Thomas on "The Fox and the Hound"



Ollie Johnston knew Walt Disney for 31 years



by Betsy Richman

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Ask people over 60 why they're visiting Disneyland or Walt Disney World and you're bound to receive a stock, time-worn response: "We wouldn't normally be interested in Disney—we outgrew it long ago, you know—but the grandchildren wanted to come and, well, we just couldn't disappoint the little darlings. So we gave in and here we are."

But then, as they walk off, you notice something very curious. He's straightening his mouse ears, saying he wants to go on *Pirates of the Caribbean* again; she's adjusting her Mickey Mouse sweatshirt, tugging him in the direction of *It's a Small World*. For supposedly having outgrown Disney,



A "Carousel Cowboy" rides tall in the saddle



Here's one way of putting on a happy face



Smiling guests enjoy a popcorn break

grandma and grandpa sure are having fun. In fact, there seems to be quite a few grandparents enjoying the Magic Kingdoms in California and Florida these days. And many of them have apparently forgotten to bring their grandchildren with them.

For some unknown reason, we've been conditioned to say that Disneyland, Walt Disney World and everything else Mickey Mouse are just for kids, even though we know deep down that's simply not true. Just as no one is ever too young for Disney, nobody's ever too old either.

That's why there's now Disney's Magic Years Club, a sort of Mickey Mouse fan club for people 60 years and over. And, to once and for all dispel the notion that Disney is an

exclusive domain of the young, the Club after only one year already boasts more than 700,000 members, including nearly 4,000 people who have signed on as Premium Members.

The Magic Years Club is similar to the Magic Kingdom Club. In fact, you could say that Magic Years Club members are graduates of the Magic Kingdom Club. You can join the Magic Years Club, free of charge, at any number of senior clubs and organizations throughout California and Florida. Once you become a member, you'll receive the same benefits as Magic Kingdom Club members, including special reduced prices at Disneyland and Walt Disney World, Club Vacation Plans, discounts at Hilton Hotels, National Car Rental and PSA and preferred rates on cruises to such places as the Bahamas and Mexico.

If you don't belong to a senior organization, and don't live in California or Florida or you simply want a few



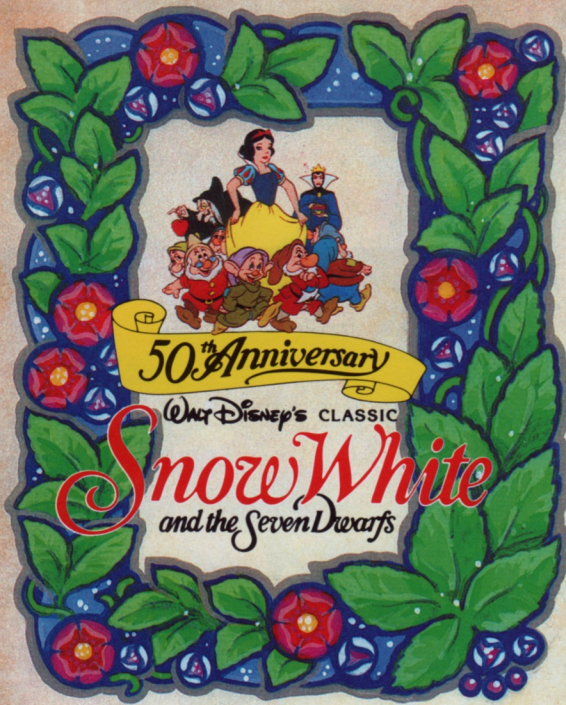
Variety of blooms attract flower-lovers

extra benefits, you can become a Premium Member of the Magic Years Club. A two-year \$15 membership provides all the regular Magic Years Club benefits, as well as an embossed plastic membership card, 50% off parking at Disneyland and Walt Disney World (maximum 10 visits), free use of the Disneyland and Walt Disney World pet kennels, 50% off admission to Discovery Island at Walt Disney World, a quarterly newsletter and a membership kit that includes a tote bag, key chain, windshield decal and bumper sticker.

Magic Years Club Premium memberships make great gifts. But most of all they're for anyone over 60 who just can't get enough of that lovable little Mouse with the big ears and the infectious smile. And we all know there are a lot of people who fall into that category.

Come on, admit it.

For more information about Disney's Magic Years Club, or to join, write the Magic Years Club at P.O. Box 4709, Anaheim, CA 92803. You can also call and charge your Club membership; the number is (714) 999-7550.



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